

Re : Ukrainian Folklore Choir "Veryovka" in France, July -Aug 1969

Source : ~~#~~ 20 & others

Date : 22 Sept 1969

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CENTRAL INTELLIGENCE AGENCY  
SOURCE METHOD EXEMPTION 3B2B  
NAZI WAR CRIMES DISCLOSURE ACT  
DATE 2007

1. During its tour in France, the Choir performed from 2 - 15 July 1969 in Paris, and then for another month in provincial cities. In Paris our Sources made first contacts with ~~the~~ members of the Choir, in particular with its director Anatoly ANDIYEVSKY, his wife, Serhiy Bashatan, Volodymyr SURJA ( Sourja) and others, at the theater . Later on one of the Sources (20 ) managed to arrange for a longer get-together on 10 July 1969 in their hotel at which were present Avdiyevsky, his wife, Volodia, Inu; Robert, Inu, Interpreter and Boyko Volodymyr of the Inturist. Boyko arrived at the last moment and left the last.. # 20 brought with him several young girls and boys mostly students from Paris. The get-together lasted for about 4 hours. The atmosphere was rather relaxed as long as no political topics were touched. It changed almost abruptly as soon as even "innocent" political topics were mentioned. At first the conversation centered around the program of the Ensemble. Only slowly, after a while, the political topics were discussed although nothing of real significance was said. The artists admitted, for instance, <sup>that</sup> there was Russification going on in the Ukraine but in their view the whole matter was "exaggerated abroad" and "finally people did not mind speaking Russian". On their part , the artists "attacked " emigres for doing too little in ~~the~~ cultural field and along artistic contacts with Kiev. They reproached emigration for not having good impresarios and similar arrangements for enabling Ukrainian artistic ensembles and others ~~to~~ to come to France and to the West in general. Most of "attacking" was done by Boyko, the interpreter, and a Volodia; Avdiyevsky and his wife tried to be rather objective and smoothed out others' arguments. According to Avdiyevsky Kiev wanted to send to Paris, to Shevchenko Square a bust of the Poet.

In general , artists preferred to listen than to talk. They seemed to be interested very much in life in France and in the West, and in Ukrainian emigre activities abroad.

During conversations on this and other occasions , our Sources managed to disseminate some literature.

2. DORICHENKO, Oles'. Contrary to his behaviour in Helsinki and Montreal, this time he tried to avoid any contacts and seemed to ~~xxx~~ be very frightened. In encounter with one of our Sources he simply indicated that he is being watched all the time and did not want to get into any trouble. He "confirmed" that what was being written about present situation in the Ukraine<sup>abroad</sup> was right but did not go into details. In his opinion, the situation definitely worsened and there were little chances it could now improve.

AVDIEVSKY, Anatoli : Director of the ensemble, ~~xx~~ 40-42 years old, born in Chernihiv, Ukrainian SSR where he finished technical school and afterwards changed to music, which he studied in Kiev. Is quite pleasant to talk to, will talk readily about music in Ukraine, knows many composers, and details about their work. He avoids political topics, and when in put in a predicament where politics is involved, reverts back to music. Also tries to reconcile "advers<sup>i</sup>es".

Avdievky's wife (fnu): Brunette, 25-28 years old, born in Chernihiv, converses well in Ukrainian, is attentive during a conversation, but will only answer questions about everyday topics. Is a dancer with the ensemble, leafed through books given by Source and seemed quite interested in them.

Volodya (lnu) 25-30 years old, blonde, considered to be an "overseer" with the ensemble. Was once attached to the ensemble of the Kiev opera. In the presence of others is not talkative, but on occasion will try to smooth out arguments. Is an attentive listener.

Interpreter (fnu and lnu) A tall brunette, she is quite elegant, studied languages in Paris. Converses well in Ukrainian. Does not like to remain with other members of the ensemble.

4. The following literature was given to Avdievsky by Source # 20:

Suchasnist # 1/65 3 copies

Suchasnist # 12/68 3 copies

Panorama of new Ukrainian literature 1 copy

New Poetry # 10 1 copy

Dziuba "Internationalism or Russification" 1 copy

Brochure on Shevchenko Square 1 copy

Symonenko "Shores of Expectations" 1 copy